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ABSTRACT

This paper presents a study using "Facing History and Ourselves," an interdisciplinary approach to knowledge development that focuses on the period of Nazi totalitarianism as a powerful case study through which teachers can stimulate moral reasoning and develop critical thinking skills in their students. The program encourages teenage students to learn about this particular historical period in depth while at the same time recognizing the causes and consequences of prejudice, racism, and violence in the present society. The questions that were explored in this study are: (1) how can teachers apply the theory of a constructionist conception of education to the instruction of domains of knowledge that are the very substance of the school's program? and (2) how would one best prepare teachers and students for their new constructivist roles in the classroom? It was decided to address these questions by examining an established teacher development program that advocates the general constructivist conception in its ongoing work. The focus of the examination was to find out what is required to develop classroom activities that are constructive in meaning for students in this program and, at the same time, to determine what learning and instructional aspects need to be attended to in designing successful classroom experiences. A model lesson was designed for use in eighth grade classes. A lesson plan, visual examples packet, and examples of completed homework assignments are included. Contains 17 references. (DK)

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FACING HISTORY AND OURSELVES: AN INSTRUCTIONAL TOOL FOR CONSTRUCTIVIST THEORY

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TABLE OF CONTENTS

INTRODUCTION 1

RATIONALE 1

METHODOLOGY 2

Selection of Site 2

Objectives 3

Procedure 3

Subjects 3

FINDINGS 3

DISCUSSION 4

REFERENCES 6

ATTACHMENT A (CONSTRUCTING MEANING) 7

4-STEP PROCESS 9

INITIAL VISUAL IMAGE 10

OTHER VISUAL EXAMPLES 11

OBSERVING VISUALS AT HOME 13

ATTACHMENT B (Sample Student Response Forms) 15

Student #1 15

Student #2 17

Student #3 19

Student #4 21

FACING HISTORY AND OURSELVES:
AN INSTRUCTIONAL TOOL FOR CONSTRUCTIVIST THEORY

Barbara Z. Presseisen and Francine S. Beyer

INTRODUCTION

One of the major tenets of current American school reform is the restructuring of the classroom as part of a "learning community" (Lieberman, 1992; Presseisen, Smey-Richman, & Beyer, 1994). In this approach, developing curriculum is not merely to present information to be covered or mastered by rote learning; nor is instruction simply the teacher's provision of a one-way street of preconceived answers delivered to inactive, uncurious students. Rather, the **constructivist conception** of education encourages learners to question and investigate; it conceives of teaching as both challenging interest and inspiring intellectual commitment within a socio-cultural context. The notion that "learners are meaning-makers" has, in effect, become mainstream educational theory (Brooks & Brooks, 1993; Fosnot, 1989; Riley, Morocco, Gordon, & Howard, 1993). An interesting question, within this approach, is how can teachers apply this theory to the instruction of domains of knowledge that are the very substance of the school's program? And further, how would you best prepare teachers and students for their new constructivist roles in the classroom? These are the questions that initiated this research study.

RATIONALE

In an effort to be both practical and authentic, it was decided to address the above questions by examining an established teacher development program that advocates the general constructivist conception in its ongoing work. The program selected is also one in which the researchers and the classroom instructors were exposed to the same preparatory training. The focus of the examination was to find out what is required to develop classroom activities that are "constructive" in meaning for students in this program and, at the same time, to determine what learning and instructional aspects need to be attended to in designing successful classroom experiences.

Facing History and Ourselves (FHAO) is an interdisciplinary approach to knowledge development that focuses on the period of Nazi totalitarianism as a powerful case study through which teachers can stimulate moral reasoning and develop critical thinking skills in their students. Certified by the National Diffusion Network, FHAO encourages teenage students to learn about this particular historical period in depth, but -- at the same time -- to reflect "on the causes and consequences of present-day prejudice, intolerance, violence, and racism" (Fine, 1993:413). FHAO uses key historical documents of the period, and also strives to incorporate many kinds of information sources about a given topic in classroom instruction. Direct contacts with community members and organizations engaged in real world endeavors related to a particular topic are also encouraged.

The Facing History program emphasizes that teachers and students should be actively engaged in the learning experience and build shared understandings. Many of the elements of the constructivist classroom (Brooks & Brooks, 1993:17) are embedded in the FHAO approach: major concepts are pursued through various, interactive learning activities; student questioning and the development of personalized points-of-view are valued; primary sources and various kinds of media are actively utilized; and the assessment of student learning is interwoven with teaching through group as well as individually-pursued classroom tasks. The program is taught in various formats, from a four-to six-week unit integrated with regular

curriculum work or provided in a separate offering to a semester or trimester course. Major themes of the program include: Society, Identity, and the Individual; Antisemitism, Racism and other Forms of Prejudice; German History and the Legacy of Both World Wars; Nazi Philosophy and Policy; Obedience and Tyranny; the Holocaust; and the Armenian Genocide (Strom & Parsons, 1982).

Facing History particularly stresses an adolescent's need to be metacognitive, to think about his/her own thinking, and to become more aware of the developmental nature of one's own "intelligences." This aspect has a major influence on the constructivist nature of the program, not only with regard to understanding the particular domains of knowledge included in the curriculum, but relative to their meaning and use by the learner as a cognizant, changing human being.

> Since the lives of early adolescents are centered in peer groups and mutual relationships, students are likely to be struggling with issues of loyalty, trust, and responsibility as individuals within groups. This curriculum must support and challenge students who are beginning to see themselves as unique individuals, but with a yearning to belong. The curriculum must help students whose newly discovered notions of subjectivity raise the problem of differing perspectives, competing truths, the need to understand motives and to consider the intentions and abilities of themselves and others. (Strom & Parsons, 1982:14)

The program appeared to be an appropriate candidate for examining the major questions of the study. The proximity of practitioners implementing the FHAO approach and materials and, at the same time, willing to work with the researchers in developing a classroom activity to be used with their students made the selection an actuality.

METHODOLOGY

Selection of Site. The researchers contacted two educators trained the previous summer at an FHAO Institute and currently teaching the program at a suburban Philadelphia middle school. The FHAO application at this school is a pull-out program for gifted eighth-grade students who meet for two to three 50-minute periods per week. A letter of inquiry was sent asking if the teachers would be interested in participating in a pilot study/model lesson in their program based on constructivist instructional principles. The general topic of Propoganda Materials of the Third Reich was suggested as possible lesson content, with an emphasis on using both history and art in an inter-disciplinary classroom activity involving the use of actual artifacts of the Nazi period. The teachers responded positively to the request and a joint meeting of teachers and researchers was arranged in early February.

At the meeting with the teachers, the FHAO topics already studied were reviewed: students had discussed the concept of blind obedience and reviewed the Nuremberg Laws; they had viewed video tapes studying subjects' response to orders even when hurting people; they had discussed the training of Ku Klux Klan members and considered questions of identity and social inclusion/exclusion. Various materials of the Third Reich were considered for classroom investigation by the students in the pilot study. It was decided that the researchers would draft a model lesson using a selection of these materials, which included Nazi photographs, paintings, and posters of the period (Adam, 1992; Rhodes, 1990). An analytic process would be developed and presented to the students who would then work with partners in small groups to apply the process. The group work was to be followed by a general debriefing discussion and some activity to extend the lesson beyond the FHAO class. RBS staff agreed to develop a lesson plan for the model lesson and to share it with the teachers prior to instruction.

Objectives. Teachers and researchers agreed to the following objectives in the classroom lesson: (l) students can understand and use the analytic process applied to the particular historical art work; (2) students can relate what they have already learned in the program to their interpretation of the particular historical material; (3) students can construct a definition of "propoganda" as related to the sample material; and (4) students can extend the application of the analytic process beyond the FHAO classroom.

Procedure. The lesson plan developed by the researchers, Constructing Meaning (see Attachment A), emphasizes the application of constructivist principles in which the classroom must provide a rich, problem-solving arena that encourages students to investigate, invent, and infer as they engage in the learning task. The activities of the model lesson include a general introduction in which an analytic process is presented to the students while using a particular illustrative artifact, followed by partner activity with additional material to elaborate on the experiences of analysis and interpretation. The analytic process is based both on the work of FHAO (Strom & Parsons, 1982:163) and Project Zero at the Harvard Graduate School of Education (Davis, 1993). Students are asked to consider what "big concept," or more generalized topic, is being pursued as the group activity proceeds. In the general discussion/review, the concept of propoganda is elicited and carefully defined. Finally, an assignment to extend the exercise beyond the initial lesson is introduced. Much of the student discussion is audio recorded. The "homework" assignment involves students completing a written form consisting of four questions based on the model lesson and extending it to out-of-school experiences.

Subjects. Three eighth-grade classes involving approximately 57 students were the subjects of the pilot lesson, Constructing Meaning. These students are part of the gifted education program in their middle school and they have been involved with FHAO content since the beginning of the school year. The program is a pull-out experience, separate from the students' regular history, art, or literature study. The two FHAO teachers helped plan the lesson, which was actually taught in early March by one of the researchers. A parent of two girls in the classes attended the presentation and, with the teachers, was interviewed afterward by one of the researchers for comments on the lesson and the students' responses.

FINDINGS

Based on observations by the researchers, review of the audio tape of classroom instruction, and discussion with the teachers and the parent of two students, the following information constitutes findings relative to the objectives set for the model lesson, Constructing Meaning:

(l) By and large, all the students were engaged in analyzing the initial example, a black and white photograph, and in applying the four-step process that was introduced by the instructor. All students did not speak out individually in the initial analysis, but their general concentration and focused eyes showed they were involved. Girls were more expressive than boys in the initial discussion. In the partner activity, all students participated to some degree and cooperatively worked on the analysis of their selection of examples. Many students expressed common observations about the exemplary images in the general review discussion.

(2) Students related their existing knowledge of the period to the analyses of the various visual examples. The distinction between "seeing" and "knowing" caused students to reflect on their particular interpretations and alerted them to the essential difference between perception and conception. As they recognized the application of their knowledge, they reversed steps and went back to the initial task in the four-step process. There were some instances in which the limited student response about the historical period made it difficult for them to draw more

elaborate relationships. For example, students did not know what "the Third Reich" meant; they could not identify particular significant persons, such as Joseph Goebbels, nor describe their roles in the Nazi Party. In one instance, a student held a strong opinion about the events of the period and showed some difficulty in focusing on the four-step process, as opposed to expressing a point of view, which was further discussed by a classmate.

(3) All three classes were able to construct a working definition of propaganda when the partner activity was reviewed. The third step in the process helped students become cognizant of how they felt about a particular image (the artistic response), as distinct from how they felt about its context and content (the historical response). In one class, when the third step of the initial introduction of the process was presented, a girl asked which emotional reaction was actually being requested. In the partner activity, the visuals on the more negative subjects of discrimination and racism (Visuals #3 and #4) seemed to make students uncomfortable; discussion was more stilted with these examples, but also more illustrative of understanding the complexities of persuasive propaganda.

(4) Few students seemed to extend the application of the four-step process to other artistic or visual materials. The gifted program does not have a tradition of homework, so the beyond-the-classroom application was referred to as "funwork." Initially, only four students completed the homework assignment (see Attachment B), with varying degrees of success. All students showed interest in the idea that, during World War II, America also produced propaganda materials (Burke, 1994). Time constraints prevented more elaborated discussion or further exploration of these additional materials.

DISCUSSION

This experience with a Facing History exemplary lesson provides interesting insights into answering the initial questions of this study. The application of a constructivist approach to building a learning community suggests that much thought must go into developing the interdisciplinary tasks that underlie instruction. The four-step process was a successful bridge between art appreciation and historical perspective taking, but the elements of that process need to be carefully honed and practiced. Teachers need to be very careful to listen to student responses, particularly their questions.

The selection of materials to be used and the condition of these materials are other important aspects to focus on in the constructivist classroom. The photographs, posters, paintings that were used as the visual examples in this study were photocopied and were not visually adequate for analysis. The use of real materials or authentic sources is recommended. Students showed a curiosity about the books that featured the visual examples; the potential to use these resources to coordinate research tasks with the analytic process in a more extensive lesson was thus suggested. Bower, Lobdell, and Swenson (1994) point out that the use of photographic slides in the history classroom, in particular, is both effective for individual analysis and group discussion and consistent with U.S. copyright law. The significance of actual artifacts, primary documents, and authentic memorabilia, which the National Center for History in the Schools (Crabtree et al, 1992) emphasizes as important for critical thinking development relative to the national standards, was also highlighted by the model lesson.

The adolescent student's interest in the particular subject matter needs to be underscored in the constructivist approach. Interest develops with both affective and cognitive underpinnings. The idea that Hitler was liked by young German women in the 1930's (the content of the initial photograph) seemed unusual at first to the students, who harbored a rather simplistic view of the Nazi dictator, but it also suggested the content of the model lesson was interesting. The relationship between student interest and ability to use prior knowledge from the Facing History experiences helped to focus attention during instruction; it may also

have influenced learner persistence in carrying out the four-step process in the partner activity.

The teaching expectations over time also are worthy of examination with regard to the development of the model lesson. One class period is not adequate to present all that was included in Constructing Meaning or in bringing out the importance of the "big idea," propaganda. A warm-up lesson might have been introduced at first, perhaps dealing with public relations or advertising as a means of introducing persuasive communications techniques. Then, when considering the particularities of the period and circumstances of the Third Reich, the four-step process could have been introduced with the most effective images of the exemplary material (Visuals #1,#3,#4, and a substitute for #5 and #6). In another lesson, the homework assignment could have been reviewed, using examples from American propoganda, and the next topic of study -- in this case, a lesson on cults in contemporary America -- could have been interrelated with the major focus of the model lesson.

Finally, it seems advisable that teachers have the opportunity to meet, discuss, and reflect about their roles and the reciprocal behaviors of students that are expected in the constructivist classroom. There is a need for the approach to be "owned," not only by the teaching personnel but also by the students and their families. To accomplish this, teachers ought to work at how to convey this approach to the students, and how the school shares this conception with parents and community. Alignment with the regular school curriculum is most desirable. In this school, for example, the literature class will read Anne Frank's Diary of a Young Girl; there are many opportunities to join forces with this lesson. Coordination with the school's approach to assessment, especially alternative measures of achievement, also needs to be pursued. Teacher access to research that supports the understanding of interdisciplinary, interactive instruction -- in this case, relative to art and history learning -- also ought to be encouraged (Eisner, 1993; Gardner, 1993; Palincsar & Brown, 1984; Perfection Learning, 1993).

With regard to next steps, the researchers anticipate revising the general plan of Constructing Meaning to make the lesson even more effective for middle school students. Student responses and teacher feedback should be reviewed prior to planning revised activities and potential lesson extensions. Then the researchers would like to try the lesson with additional FHAO classrooms. In particular, they have a high priority to involve students from a variety of educational environments, including inner city, urban locations.

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CONSTRUCTING MEANING

A constructivist classroom lesson related
to the interdisciplinary study of
FACING HISTORY AND OURSELVES

This lesson is designed to relate art work of the Third Reich to student's study of the program Facing History and Ourselves, particularly the historical and social events of life under Nazi totalitarianism. Constructivist teaching is the focus of the instruction, which emphasizes providing "a rich, problem-solving arena that encourages the learner's investigation, invention and inference." (The Association for Constructivist Teaching)

I. Introduction (10 minutes)

The instructor will introduce the lesson by referring to activities that students have already completed in their approach to Facing History: examining obedience, discussion about eugenics and genetics experiments, various films, and reading materials. A focus on the power of visual images and learning history will be initiated by asking the question, "Is a picture worth more than a thousand words?" A photograph of Adolf Hitler will be distributed, but not discussed extensively. Rather, the photograph will be used to introduce a 4-step process that students will learn to develop their own thinking about such visual material. Students will receive a written description of the 4-step process to aid in their understanding. Students will then be asked to select partners for further activity in using the process with additional visual material related to the unit. While they are working, students will be asked also to consider what is the "big concept" we are working on at the same time they are completing the Partner Activity.

II. Partner Activity (20 minutes)

Students will select a partner to work with in this part of the lesson. Each set of students will be given a packet of Visual Examples which consists of six different graphic items. Each item, which is on a separate page, is numbered (1-6). Each set of students is asked to work on the even-numbered items (2,4,6) or the odd-numbered items (1,3,5), although all students will see all six examples. The instructor asks the students to apply the 4-step process, which has been introduced, to each item in their part of the packet. Students are encouraged to go through the entire process with at least two of the three examples. At the same time, students are asked to keep a general question in mind: What "big concept" are we seeking to understand through this activity? Students are told that a general discussion will follow the partner activity. The instructor will inform students when approximately half the time allotted for the partner activity has transpired.

CONSTRUCTING MEANING (continued)

III. Large Class Discussion (15 minutes)

The instructor will review the student analyses of the six visual examples. Student participation is to be highlighted. As much as possible, there should be an emphasis on capturing prior knowledge from the students' work in the Facing History unit, as well as focussing in on the fourth step of the process in order to bridge to the summative question of the activity. The mystery will be whether the students create themselves the meaning of propaganda and its particular importance to the Third Reich. Hopefully, the class will develop a common definition of "propaganda," similar to that found in FHAO materials or in other sources (Perfection Learning, 1993). There is potential use here for additional visual examples, as time and resources permit. Extending questions can also be useful, such as: Why was propaganda so important to the Nazi regime?

The Visual Examples packets are to be collected at the conclusion of the class discussion. Students will be able to keep the other materials.

IV. Wrap Up and Homework Assignment (last 5 minutes)

In an effort to extend this lesson beyond the classroom, a homework assignment, Observing Visual Material at Home, will be shared with the students. Each student will be asked to complete as much of that assignment as possible and to write their responses on the homework form. Completed forms are to be returned to the classroom teacher by the designated date.

Classroom Materials

Primary photograph (A. Hitler and young women)

4-Step Process

Visual Examples packet (to be collected)
- #1 - young girl with container (poster)
- #2 - young boys with trumpets/flags (photograph)
- #3 - Eternal Jew (exhibition poster)
- #4 - Degenerate Music (exhibition guide cover)
- #5 - Party rally (photograph)
- #6 - historical portrait (painting)

Additional examples showing propaganda: Nazi postage stamp, March 1994 issue of Smithsonian magazine including article on American propaganda of World War II.

Observing Visuals at Home (a homework assignment)

4-STEP PROCESS

LOOK CAREFULLY AT THE (PHOTOGRAPH/POSTER/DRAWING) IN FRONT OF YOU. CONSIDER, **IN SEQUENCE,** THE FOLLOWING QUESTIONS:

1. What do you see? Take turns describing exactly what you see in this example. Defer explanation.

2. What, if anything, is going on in this example? Take turns noting whatever you see happening, whatever the artist/photographer has presented.

3. Take turns listing the feelings, emotions, ideas you think are expressed in this example. Briefly explain what in the example makes you think that way.

4. How do you think this example was used in Germany during the period of the Third Reich? What point of view was this example seeking to depict?

(Teacher information: Hitler surrounded by young German women at a birthday party for Joseph Goebbels, 1937.)

VISUAL EXAMPLES

Partner Activity

Sit at a table so that you and a partner can comfortably examine this graphics packet. Items included are actual photographs, posters, or drawings from the period of the Third Reich in German History.

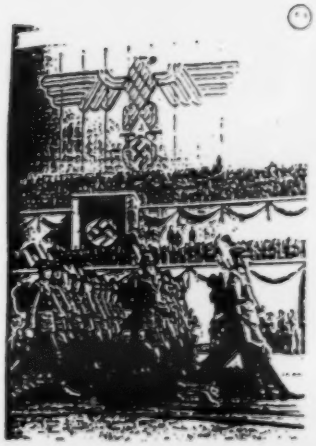
A 4-Step Process will be introduced to you before you examine these Visual Examples. This introduction will explain the way you and your partner will analyze all or selected examples in the packet.

While you apply the 4-Step Process, **keep this question in mind:**

WHAT "BIG CONCEPT" ARE WE SEEKING TO UNDERSTAND THROUGH

THIS ACTIVITY?

(Teacher information: PROPAGANDA = one-sided or biased information intended to help or hurt a cause. From Latitudes: Anne Frank - The diary of a young girl. (1993). Perfection Learning Corporation, Logan, IA, p. 13.)



(Illustrations reduced from classroom examples.)

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SCHOOL_____ CLASS_____ TEACHER_____

STUDENT_____ Gender:M F DATE_____

OBSERVING VISUALS AT HOME

THINK ABOUT THE ACTIVITIES OF OUR LESSON AT SCHOOL TODAY AND CONSIDER THE FOLLOWING QUESTIONS: (Write your response in the space after each question.)

1. Share the contents of this Facing History lesson with a friend or family member. What did you discuss and what happened?

2. Apply the 4-Step Process of analyzing visual materials to something of interest in your home or community. What content did you select and what happened?

Observing Visuals at Home (continued)

3. How important do you think visual imagery was to the program of the Third Reich? Explain your response and why you think that way.

4. What observation would you like to make about any aspect of this lesson? Is there something you are now curious about and what would you like to do to pursue it?

PLEASE RETURN THIS PAGE COMPLETED TO YOUR TEACHER BY _____.

ATTACHMENT B

Student #1

SCHOOL CLASS HALL 8/9 TEACHER A

STUDENT _____ Gender: M (F) DATE 3/9/94

OBSERVING VISUALS AT HOME

THINK ABOUT THE ACTIVITIES OF OUR LESSON AT SCHOOL TODAY AND CONSIDER THE FOLLOWING QUESTIONS: (Write your response in the space after each question.)

1. Share the contents of this Facing History lesson with a friend or family member. What did you discuss and what happened?

WE DISCUSSED HOW YOU SHOULDN'T JUDGE A PICTURE BY YOUR FIRST GLANCE - YOU REALLY HAVE TO EXAMIN IT. I ALSO LET HER LOOK AT THE PICTURE WE WERE GIVEN AND WE WENT THROUGH THE STEPS TOGETHER.

2. Apply the 4-Step Process of analyzing visual materials to something of interest in your home or community. What content did you select and what happened?

I LOOKED AT THE DIFFERENT ROOMS IN OUR HOUSE. I DID THIS BECAUSE I'VE ALWAYS SORT OF WONDERED WHAT [redacted] PEOPLE WHO JUST CAME TO OUR HOUSE COULD TELL BY LOOKING. WHEN I LOOKED, I SAW LOTS OF PENS & MARKERS WHICH MIGHT SAY THAT WE WERE ARTISTIC OR LIKED TO DRAW, THERE ARE BASEBALL CARDS ON THE FLOOR - WHICH PROBALY SAYS THAT WE LIKED SPORTS, THERE [redacted] IS ALSO A LOT OF SCHOOL PAPERS LYING AROUND SO YOU MIGHT SAY WE ARE HARD WORKERS OR WORK ALOT - THESE THINGS ARE ALL TRUE, SO I GUESS THE 4-STEP PROCESS WORKS WELL! :)

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Observing Visuals at Home (continued)

3. How important do you think visual imagery was to the program of the Third Reich? Explain your response and why you think that way.

I THINK THAT VISUAL IMAGERY WAS IMPORTANT FOR THE GERMANS BECAUSE WITHOUT IT, PEOPLE MIGHT BASE THEIR [illegible] AND THINGS THAT ARE AND ABOUT THEM. ALSO, THEY WOULDN'T BE GET ACCESS HAPPY [illegible] FEELING SO THEY MADE PICTURES WITH PEOPLE SMILING AND HAPPY

4. What observation would you like to make about any aspect of this lesson? Is there something you are now curious about and what would you like to do to pursue it?

I LIKED THIS LESSON. I THOUGHT IT WAS REALLY INTERESTING BECAUSE I REALLY LIKE ART & PHOTOGRAPHS. NOW I CAN BETTER UNDERSTAND WHAT IS HAPPENING IN SOME BY USING THE STEPS.

I THINK I WOULD LIKE TO LOOK AT MORE ART FROM THE THIRD REICH. I LIKED THE PICTURES AND ART WE WERE LOOKING AT SO I WOULD LIKE TO SEE AND EXAMIN THEM.

PLEASE RETURN THIS PAGE COMPLETED TO YOUR TEACHER BY 2/5/94

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SCHOOL_____ _____ CLASS Challenge TEACHER_____

STUDENT_____ _____ Gender (M) F DATE_____

OBSERVING VISUALS AT HOME

THINK ABOUT THE ACTIVITIES OF OUR LESSON AT SCHOOL TODAY AND CONSIDER THE FOLLOWING QUESTIONS: (Write your response in the space after each question.)

1. Share the contents of this Facing History lesson with a friend or family member. What did you discuss and what happened?

We discussed the importance of propoganda for the Germans. We thought that the Nazi party was so popular because lots of people thought it was a good cause after seeing propoganda.

2. Apply the 4-Step Process of analyzing visual materials to something of interest in your home or community. What content did you select and what happened?

An unusual picture in my room.

I see lots of brownish colors and some lighter colors. I see two shapes. They are round with one extended side going out like a neck. One shape is under the other It lookes like there is a mother and a baby.

I think love is trying to be expressed.

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Observing Visuals at Home (continued)

3. How important do you think visual imagery was to the program of the Third Reich? Explain your response and why you think that way.

I think if was very important. The Nazis made the Third Reich, ~~seem~~ look like a big "in" thing, so lots of pigrom people joined and lots of people helped out.

4. What observation would you like to make about any aspect of this lesson? Is there something you are now curious about and what would you like to do to pursue it?

I think the lesson was interesting in some ways. Learning about German propaganda was interesting, so was seeing and discussing what the art represented.

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SCHOOL_____ CLASS Challenge TEACHER_____

STUDENT_____ Gender (M) F DATE 1/14

OBSERVING VISUALS AT HOME

THINK ABOUT THE ACTIVITIES OF OUR LESSON AT SCHOOL TODAY AND CONSIDER THE FOLLOWING QUESTIONS: (Write your response in the space after each question.)

1. **Share the contents of this Facing History lesson with a friend or family member. What did you discuss and what happened?**

We discussed the lesson in a series of questions and answers. Nothing out of the ordinary occurred.

2. **Apply the 4-Step Process of analyzing visual materials to something of interest in your home or community. What content did you select and what happened?**

We looked at a cigarette ad in a magazine. It was a cowboy-type person aplying a lit match to the end of a cigarette he has in his mouth. It seems as if he's enjoying himself and in no rush. He is relaxing with a smoke.

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Observing Visuals at Home (continued)

3. How important do you think visual imagery was to the program of the Third Reich? Explain your response and why you think that way.

I think it was very important. Since the ideas of the Third Reich might seem immoral to some, a lot of visuals showing it as "good" and "not evil". If people saw pictures showing Nazis with big smiles having a good time they will think it safe to associate with them.

4. What observation would you like to make about any aspect of this lesson? Is there something you are now curious about and what would you like to do to pursue it?

I, personally, was not turned on by the activity sheets but the pictures and photographs were very interesting. I am not pursuing anything but I am keeping my eyes open.

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SCHOOL [redacted] CLASS _____ TEACHER _____

STUDENT [redacted] Gender (M) F DATE _____

OBSERVING VISUALS AT HOME

THINK ABOUT THE ACTIVITIES OF OUR LESSON AT SCHOOL TODAY AND CONSIDER THE FOLLOWING QUESTIONS: (Write your response in the space after each question.)

1. Share the contents of this Facing History lesson with a friend or family member. What did you discuss and what happened?

2. Apply the 4-Step Process of analyzing visual materials to something of interest in your home or community. What content did you select and what happened?

I selected the commercial where Cindy Crawford went into a Pepsi depravation chamber and came out looking like Rodney Dangerfield. It [redacted] us that even supermodels need Pepsi to look good. It also implies that if you don't drink Pepsi you won't get any respect.

24

Observing Visuals at Home (continued)

3. How important do you think visual imagery was to the program of the Third Reich? Explain your response and why you think that way.

I think it was very important because I think that they tried to brainwash people into believing in their ideologies. If people see these signs everywhere degrading Jews and exemplifying nazis, they would start to believe it,

4. What observation would you like to make about any aspect of this lesson? Is there something you are now curious about and what would you like to do to pursue it? I am curious how all of these people are not realizing how bad the holocaust really was, but yet it took about 2 years for anyone to do anything in Bosnia and they still haven't done much.

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